



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE FOGG ART MUSEUM.

TO THE PRESIDENT OF THE UNIVERSITY:—

SIR, —I have the honor to present the following report on the Fogg Art Museum for the year 1902-03.

Our accessions are as follows: From H. G. Curtis, Esq., of Boston, of the Class of 1865, we have received a gift of forty-seven bronze reproductions of Italian and French Medals of the Renaissance, together with the handsome case in which they are displayed. While these medals have great interest as portraits of distinguished historical personages, they are also of high value as works of art, rivalling in their artistic qualities the finest coins of the ancients with which they may be readily compared in our Museum. The chief Italian master in works of this class, the well-known painter, Vittore Pisano, is represented in this collection by thirteen works. Among the portraits by him and others included in the gift are those of Alfonso V of Aragon, Lionello D'Este of Ferrara, Filippo Maria Visconti of Milan, Leon Battista Alberti, Cosimo de' Medici, Lorenzo de' Medici, Mahomet II, Sultan of Turkey, Louis XI, Francis I, Charles IX, and Henry IV of France. The best French Medalist, Dupré, is well represented. Of the elaborate and beautiful compositions on the reverse sides, which cannot of course be seen as the medals lie in the case, we are having photographs made to hang against the wall. The medals are, for the most part, of considerable size, ranging from 40 or 50 to nearly 200 millimetres in diameter.

From Charles Fairfax Murray, Esq., of London, we have, as a gift in memory of his American friend, the late Mr. W. J. Stillman, Turner's water-color drawing of Devonport, a work executed between 1825 and 1830, the time of the master's most accomplished maturity, just after the completion of his great work, the *Liber Studiorum*, but before he attained the full freedom of his later style. It is one of his most elaborate compositions, and exhibits unrivalled delicacy, together with force, of handling. The drawing was formerly in the collection of the late John Ruskin, and is referred to by Mr. Ruskin, in the printed catalogue of this collection, as follows: "No more wonderful drawing, take it all for all, exists by his (Turner's) hand than this one, and the sky is the most exquisite in my own entire collection of his drawings. It is quite consummately true, as all things are when they are consummately lovely. It is of course the breaking

up of the warm rain-clouds of summer, thunder passing away in the west, the golden light and melting blue mingled with yet falling rain, which troubles the water surface, making it misty altogether, in the shade to the left, but gradually leaving the reflection clearer under the warm opening light. For subtle, and yet easily vigorous drawing of the hulls of our old ships of war, study the group in the rain, no less than the rougher one on the right." This work is a precious acquisition, and it more than fills the gap left by the withdrawal of Mr. Francis Bullard's beautiful drawing of Tintagel, which was loaned us for a while last year.

From Mr. Edward W. Forbes, '95, we have received, as an indefinite loan, an instructive early water-color drawing by the same master, making in all five original works by Turner now in our collection, representing as many periods of his artistic career from boyhood to his strongest maturity. These, with the few original water-color drawings by other Early English Masters, acquired in former years, afford useful illustration of the development of the beautiful modern art of landscape painting, which is to a very considerable extent essentially English.

From Dr. Oliver Tonks we have a gift of vase fragments illustrating many early forms of Greek pottery ornamentation, which will be of value to students of Greek art and archaeology.

To the Gray Collection of Engravings have been added the following prints: By gift from the engraver, Mr. Gustav Kruell, a portrait of the late Charles Darwin and a portrait of Mr. Wendell P. Garrison. By purchase out of the income of the Gray Fund, a portrait of Johannes Zurenus, engraved on copper by Goltzius; Death of the Virgin, engraved on copper by Schongauer; portraits of Abraham Lincoln, James Russell Lowell, and Charles Eliot Norton, respectively, engraved on wood by Kruell, and the following plates of the *Liber Studiorum* by Turner: Ben Arthur, etched by Turner and engraved in mezzotint by Lupton, a remarkably fine first state; Bridge and Cows, etched by Turner and engraved in mezzotint by C. Turner, first state; and the following subjects in the etched state: Young Anglers, St. Catherine's Hill, Winchelsea, Peat Bog, Norham Castle, Sheep-Washing, Temple of Jupiter, Frontispiece, Bridge and Cows, Woman and Tambourine, Farm-Yard with the Cock, Rispah, and Ville de Thune. These are all important additions to our *Liber* series, which now includes a considerable number of very choice impressions in the mezzotint state, and forty-one of the etchings, all of which are rare, and have been added since the Gray Collection was returned from the Boston Museum of Fine Arts.

To the Randall Collection have been added, by transfer from the College Library, mezzotint portraits, by Copley and Pelham respectively, of William Welsted, William Hooper, Timothy Cutter, Charles Brackwell, Henry Cauer, Thomas Prince.

To the Collection of photographs, 1,124 additions have been made, including illustrations of Mediaeval, Renaissance, and Modern Architecture, Modern Spanish Sculpture, Ancient Roman Architecture, Ancient Greek and Roman Sculpture, Mediaeval French Architecture, Italian Painting, and Ancient Architecture of Central Syria. Of these, 367 are the gift of an anonymous friend of the Museum.

To the collection of slides, only 24 additions were made. These represent Mediaeval Egyptian, Italian, and French Architecture, Renaissance Italian Architecture, and French and English Etching.

To the reference library of the Museum the following books have been added: *La Peinture en Europe — Le Louvre*; *Guide to Coins of the Ancients in the British Museum*, 4th edition; *Kgl. Museen zu Berlin Beschreibendes Verzeichnis der Gemälde*; *Allgemeines Künstler-Lexicon*, 5 vols.; *F. Muller's Catalogue des Tableaux Anciens*, gift of F. Muller & Co.; *Mrs. Jameson's Legends of the Monastic Orders*, and her *Sacred and Legendary Art*; *Catalogo della raccolta di disegni posseduta dalla R. Gal. degli Uffizi*; *Katalog d. Gemälde-Sammlung d. Kgl. alt. Pinakothek in München*; and *Cunningham's Handbook for London*, 2 vols., the last five titles transferred from the College Library.

The accessions to the library of the print collections are: *A Catalogue of the Plates of Turner's Liber Studiorum*, by C. E. Norton, transferred from the College Library; *Étude sur Jean Cousin*; *Suivie de Notices sur Jean Lectere et Pierre Warriot*, by Ambrose Firmin Didot, and *Recueil des œuvres choisies de Cousin reproduites en fac-simile*, both given by Miss Grace Norton, and *Les Graveurs du XIX siècle*; *Guide de l'Amateur d'estampes modern*, by Henri Beraldi, 12 vols., purchased out of the income of the Randall Fund.

To provide a suitable place for the display of the valuable Loeb Collection of ancient bronzes, vases, and gold ornaments, referred to in my last report, it was necessary to rearrange our collection of coins and vases previously acquired. These objects were accordingly transferred from the small, ill-lighted room, where they had before been kept, to the larger, and better lighted, northwest room on the ground floor, which is now devoted exclusively to bronzes, coins, medals, vases, and kindred objects, for the most part of Greek and Greco-Roman workmanship. Here the Loeb Collection is well installed in handsome dust-proof cases, where they may be conveniently studied.

In June last the Corporation voted to apply the income of the Searle bequest, amounting to \$80 or \$90 a year, to the purchase of books for the Fogg Museum. This is a very welcome addition to our slender resources. In the print department exhibitions were made during the year of the works of engravers of the school of Rubens, and of Dutch etchings of the seventeenth century. The number of prints catalogued during the year was: Of the Gray Collection (new accessions), 23; of the Randall Collection, 1,844. The total number of Randall prints now catalogued is 6,871. To facilitate the use of prints the following reference lists have been made within the year: A list of Block-Books, and lists of prints illustrating the processes of aquatint, mezzotint, etching, dry-point, soft ground, stipple, roulette, and chromolithography. The sheets of the Catalogue by Engravers show what prints in the Collection are executed in any of these processes.

The number of visits to the Museum for the use of photographs was 925, of which 695 were by members of Harvard University.

Photographs were loaned to the Department of Architecture, to Radcliffe College, and to individual borrowers connected with the University, and others, 283 times, and slides were loaned to the Department of Architecture, to Radcliffe College, and to individual borrowers, 133 times.

To the Print Department of the Museum persons using prints made 221 visits, of which 166 were by members of Harvard University.

Two printed catalogues have been issued during the year, a catalogue of the Loeb Collection, reprinted from the larger catalogue of the Forman Collection to which Mr. Loeb's objects formerly belonged, and a Catalogue of the Curtis Medals, which was prepared by our assistant, Miss Louise R. Albee.

For mounting photographs, and for other mechanical work, done for the College Library, the Department of Architecture, and for several outsiders, we have received the sum of \$156.14; and from the sale of photographs and catalogues we have received \$11.50.

With the development in the University of other museums in which the collections consist largely, if not exclusively, of works of art, as the Semitic Museum and the Germanic Museum, it would seem that, in order to avoid unnecessary and costly duplication, it would be desirable to have some common understanding, and common basis of action between them in respect to accessions. The Fogg Museum already includes a wide range of material illustrating both Semitic and Germanic art. In illustration of Germanic art it not only has a large collection of photographs of architecture, sculpture, and paint-

ing — German, Dutch, Flemish, Scandinavian, and English — but in its large and costly print collections it includes a wide range of original works in engraving which represent every phase of Germanic art in this branch from its earliest forms to those of the present time. We have also a working library embracing the most important literature of the subject, so that the history, principles, and processes of Germanic engraving may be studied here exhaustively. We are bound by the terms of the Gray and Randall bequests to maintain the growth of these print collections, and our policy therefore in respect to them cannot be changed; but as to future accessions of other classes of works, either originals or reproductions, I would suggest that henceforth the curators of the several University Museums might well confer in the interests both of economy and convenience.

Such has been the growth of our Museum that we are already becoming cramped for space. With any considerable addition to the collection of photographs, and such addition is very desirable, new cases will be required, but space for such cases can hardly be found without inconveniently crowding the main gallery. The room especially devoted to photographs has long been full, and two large cases are already placed in the main picture gallery. This gallery was not intended for storage, but it may well be put to this use when we are able to erect the much needed wings to the building providing rooms properly lighted for the display of our valuable paintings, and other important original works of art. Plans for these wings have been prepared, and the estimated cost of them is \$40,000 and \$50,000 respectively. It is to be hoped that the means to construct at least one wing may before long be found.

CHARLES H. MOORE, *Director*.